

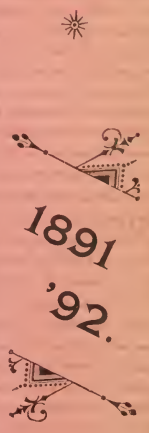
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Eighth Annual Circular

— OF THE —

School of Music.



:- DePAUW UNIVERSITY, :-

GREENCASTLE, IND.

Should persons who receive this Circular not be interested in Music, will such persons please hand or send it to some one who is, and thereby confer a favor upon the Divine Art of Music.

EIGHTH ANNUAL CIRCULAR

OF THE

SCHOOL OF MUSIC

DEPAUW UNIVERSITY,

FOR THE YEAR 1891-92.

GREENCASTLE, IND.

TERRE HAUTE, IND.:
MOORE & LANGEN, PRINTERS AND BOOK BINDERS.
1891.

C

DEPAUW UNIVERSITY.

ROSA ADELAIDE MARQUIS,

Instructor on Stringed Instruments, and Leader of the School of Music Orchestra and DePauw String Quartette.

PARKER B. GRAHAM,

Instructor on the Cornet and French Horn.

HERMAN HINSCHING,

Instructor on the Clarionet and Bassoon.

HARRY M. SMITH,

Instructor on the Flute, Piccolo and Trombone.

ANNA ALLEN SMITH,

Instructor on the Pianoforte.

FREDERIC W. ROUS,

Instructor on the Oboe, Mandolin and Guitar.

JOSEPH GROGAN,

Instructor on the Contra Bass.

GERTRUDE MAY SIMISON,

Instructor on the Pianoforte.

CHARLES WESLEY MINOR,

Instructor in Sight Singing.

ARMIN W. RECKER,

Instructor on the Viola, Violoncello, and Director in Ensemble Playing.

JULIA BANTZ SOUTHARD,

Instructor on Pianoforte.

ETHEL QUEEN SUTHERLIN,

Tutor in Chorus Singing.

MARY JANET WILSON,

Tutor in Harmony.

*JOHN B. DEMOTTE, A. M., Ph. D.,
Professor of the Theory of Sound.

*WALTER C. BRONSON, A. M.,
Professor of English Literature, Rhetoric and Elocution.

*EUGENE W. MANNING, Ph. D.,
Professor of Modern Languages and Literatures.

*GEO. L. CURTISS, A. M., M. D., D. D.,
Professor of Church Hymnology.

FREDERIC W. ROUS,
Librarian of the Sheet Music Department.

MARY JANET WILSON,
Secretary, and Asst. Librarian of the Sheet Music Department.

MATTIE CLAGETT,
Assistant Librarian.

ANNOUNCEMENT.

No one will question the assertion that music stands preëminent as a refining agency, and that its cultivation is a matter of importance, not only for the sake of those giving special attention to this art, but for the general good of the community.

It is an acknowledged fact, and justly so, that the place to obtain a broad musical culture is at a Conservatory, or School of Music. Here one is brought in contact with the best teachers and artists, and with musical people who are eager to obtain the advantages of a ripe course of instruction, in a systematic and progressive manner. Here, also, a student learns the value of regular daily practice and has the advantage over those who attend the city Schools of Music, by being provided with pianofortes for practice and hours arranged so as to conduce to health and progress.

The practice rooms being near those occupied by the Professors and Instructors, supervision can be had over the student's daily work. One can readily see what an advantage this would be to the student.

*Professors in the College of Liberal Arts. The work of the Music School is done in their regular classes.

When a School of Music is organized as a department of a university, a double advantage is given the student for musical and mental improvement, and it is the student's own fault if these opportunities for development are not improved. Such studies as English Literature, Rhetoric, Modern Languages and History are heartily recommended while pursuing the regular Music Course or one department of it.

Since this University is governed by religious principles, the highest moral influence is brought to bear upon the student, thereby furnishing most favorable and desirable surroundings. The advantages to be had in the School of Music of DePauw University, are increased from year to year, as necessity warrants.

By the liberality of Messrs. Newland T. and Charles W. DePauw, the good purposes of their honored father are being continued and extended.

At the close of last season the attendance had increased to such an extent that it became necessary to build an addition to the Music Hall. The Trustees have generously added 24 rooms, making in all 50 rooms. Hose was placed on each floor and carefully attached to the water works. More pianofortes were purchased and the school is now in a better condition than ever before for taking care of its students.

The Music Hall is situated adjacent to the Ladies' Boarding Hall, and is conveniently located for the purposes it is designed to serve.

During the last seven years over 800 different persons have received private instruction in the School.

Members of the faculty have studied, and in some cases have been associated as class-mates and fellow-teachers, with the following teachers and artists of national reputation:

W. H. Sherwood, Mme. Fannie Bloomfield-Zeisler, J. C. D. Parker, Carl Zerrahn, Louis C. Elson, B. J. Lang, Emil Leibling, G. W. Chadwick, George Henschel, Dr. Louis Maas, Berth Zerkowsky, Emma S. Howe, Emelio Agramonte, John O'Neill, Otto Bendix, Geo. E. Whiting, Adolph Mehrkins, Lyman W. Wheeler, Harry L. Wheeler, Dr. Eben Tourjee, Anton Krause, Richard Burmeister, Dora Burmeister-Peterson, Franz Liszt, Gustav Shreck, Salomon Jadassohn, Carl Reinecke, Bruno Zwintscher, Frau Von Milde, Edward Goetze, Muller Hartung, Hofentendent Bronsart, Henry Shradieck, Herr Dietz, Herr Brunner and Edward Lassen.

Several additions to the faculty have been made both for the past year and the year to come. Prof. Susie G. Kelly, who was granted leave of absence while pursuing her musical studies, in Leipsic, Germany, has returned and resumed her former position. She is giving instructions in Pianoforte, Harmony, and Counterpoint. Many fine pianoforte recitals are being given by Prof. Kelly, who has met with flattering compliments from authorities of the German musical world.

Miss Rosa A. Marquis, who has been continuing her studies with Mr. Jacobson, in Chicago, receiving many compliments from her teacher upon her musical

progress and development has resumed charge of the department of Stringed Instruments. Miss Marquis adds much to the enthusiasm of the school, by her renditions at Classical Concerts, and spirited leading of the strings in the DePauw Symphony Orchestra.

Fraulein Alma Dahl, Professor of Voice Culture, Opera and Oratorio Singing, was born in Bergen, Norway, the birthplace of Ole Bull. Being of a very musical family, at an early age her talent for music presented itself, and the lady early received instruction in Swedish, English, German and French. A relative, highly gifted musically, gave her lessons upon the pianoforte. Her mother and aunt, natives of Dresden, Germany, were fine singers, the aunt being one of Madam Garcia's best pupils. At the age of fourteen Fraulein Dahl came to Hambugh to live with her uncle, Ritter, Dr. of Theology, Pastor of the Lutheran Evangelical church, and here pursued the study of pianoforte and voice. She also studied in the *Conservatorium* at Weimar (for a long time the home of Liszt) especially for voice culture, with Frau von Milde. Here she gave lessons, and sang in several concerts; and also took the principal parts in various operas given in the *Conservatorium*. Since her arrival in America she has been engaged for several concerts, and always created enthusiasm.

Her classes for the past season have been more than full; and the coming season promises an increase in attendance in this department.

Miss Kate S. Hammond, who has been studying with marked success for the past two seasons, in Boston and New York, occupies the position of Associate Professor of Voice Culture, and gives valuable aid to the Artist's Recitals and Classics.

The Vocal Culture Department under the direction of Professors Dahl and Hammond has made more progress, than in any preceding year.

The latest addition to the Faculty, is Prof. Thekla Burmeister of Hamburg, Germany, as Professor of Pianoforte and Harmony.

The lady is from a very musical family, has had the best of instruction, and comes highly recommended. She has received instruction from Adolph Mehrkins and Anton Krause, also visited Liszt's classes from time to time.

The assistance of her brother Richard, and sister Dora Burmeister Peterson, concert pianists, has been of inestimable value.

After concertizing and teaching in Germany and England Miss Burmeister came to America and accepted a position in Asheville, N. C., and later at Pryor Institute, Jasper, Tenn.

With such a good musical backing and wide experience we feel that the school will be greatly benefited by the introduction of Miss Burmeister, within its ranks.

The school during the past seven seasons has produced the Oratorios of Messiah (twice); Elijah and Creation; the St. Cecilia Mass, of Gounod; Midsummer Night's

Dream, of Mendelssohn ; The Bride of Dunkerron, by Smart ; Hymn of Praise, by Mendelssohn ; the Stabat Mater, of Rossini ; the Dramatic Cantata, Joan of Arc, by Gaul ; Hear My Prayer, by Mendelssohn ; Gallia, by Gounod ; Holy City, by Gaul ; Fair Ellen, by Bruch, and Remember Now Thy Creator, by Howe. Standard works by eminent composers will be selected for rehearsal and concert for the coming season. The following artists have visited and given us concerts, recitals and lectures :

Dr. Louis Maas, Wm. H. Sherwood, Mad. Rive-King, Edward B. Perry, Listmann Concert Company, Mendelssohn Quintette Club, Mad. Fannie Bloomfield, Mr. and Mrs. Arthur Wilkinson, Miss Neally Stevens, Musin Concert Company, Boston Quintette Club, Boston Symphony Orchestral Club, J. S. Vancleve, Louis C. Elson, John Towers, of Liverpool, England, Adele Aus der Ohe, Schubert Male Quartette, of Chicago, and Lotus Glee Club.

The following organizations have also visited Greencastle :

Remenyé Concert Company, Boston Philharmonic Club, Camilla Urso Company, Rock Band, Innes Concert Company, Boston Stars, New York Symphony Club, Fannie Kellogg Company, Litta Concert Company, Gilmore's Band, and Emma Abbott Concert Company.

COURSES OF STUDY.

There are two divisions in the department of the School of Music: the Preparatory Course, of three years, and the Collegiate Course, of four years. Pupils will be required to pass a satisfactory examination in the Preparatory Department before being allowed to enter the Collegiate.

I. PREPARATORY COURSE.

In the Preparatory Department, pupils are taken from the very beginning, step by step, through the first, second and third years. By passing an examination, proving their ability, they will be admitted to the first year of the College Course.

II. COLLEGE COURSE.

There are six courses of musical study for students desiring to obtain a musical education :

1. A course in which a student may take one or more departments, receiving only a Certificate for Examination and Graduation.
2. Students in the other schools of the University may, by special permission, be relieved of a part of their work for the purpose of devoting some time to the study of music. Strong students can, in addition to their regular work in the other schools, carry on at the same time a limited amount of work in the School of Music.
3. A Teachers' Certificate Course, requiring a student to complete the third year in Pianoforte, Organ, Voice, etc., and Harmony, Theory and History.

4. A full course in Music, a Diploma being given for Examination and Graduation.
5. A course leading to the degree of Bachelor of Music.
6. A post-graduate course leading to the degree of Doctor of Music.

ORGANIZATION.

The Courses of Study are organized with the departments named below, and are under the immediate supervision of the Dean.

The branches taught are: Pianoforte, Pedal Organ, Voice, Violin, Viola, Violoncello, Contra Bass, Cornet, French Horn, Clarionet, Oboe, Bassoon, Trombone, Ophicleide, Guitar, Mandolin, Harmony, Theory, Counterpoint, Canon, Fugue, Composition, Biography, Elocution, French, German, Art of Conducting, Normal or Sight Reading, Art of Teaching Music in the Public Schools, Science and Art of Pianoforte Tuning, Chorus, Orchestra, String, Trio, Quartette, and Ensemble Playing.

TABULATED VIEW OF COURSE OF STUDY.

	FIRST TERM.	SECOND TERM.	THIRD TERM.
<i>First Year.</i>	Pianoforte, Organ, Violin, etc. —Lessons, 1 to 2.* Practice, 18 to 22. Harmony Lesson, 2. Harmony Practice, 8 to 10. Chorus, or Sight Singing, 1½ to 2. Recital, or Lecture, 1 to 2. Biographical Reading and Musical History, 3 to 5.	Pianoforte, 1 to 2. Practice, 18 to 22. Harmony, 10 to 12. Chorus, or Sight Singing, 1½ to 2. Recital, etc., 1 to 2. Biography, Musical History, 3 to 5.	Pianoforte, etc., 1 to 2. Practice, 18 to 24. Harmony, 10 to 12. Chorus, etc., 1½ to 2. Recital, etc., 1 to 2. Biography, Musical History, 3 to 5.
<i>Second Year.</i>	Pianoforte, etc., 1 to 2. Practice, 18 to 24. Theory of Sound (Gage and Olmsted), 4. Chorus, 1½. Recital, etc., 1½ to 2. Biography, Advanced History.	Pianoforte, etc., 1 to 2. Practice, 18 to 24. Sound (Tyndall), 4. Chorus, 1½. Recital, etc., 1 to 2. Biography, Advanced History.	Pianoforte, etc., 1 to 2. Practice, 18 to 24. Sound (Blaserna), 4. Chorus, 1½. Recital, etc., 1 to 2. Biography, Advanced History.
<i>Third Year.</i>	Pianoforte, etc., 25. Counterpoint, 8 to 10. Chorus, 1½. Recital, 1 to 2. Biography.	Pianoforte, etc., 25. Canon and Fugue, 8 to 10. Chorus, 1½. Recital, 1 to 2. Biography.	Pianoforte, etc., 25. Form and Composition, 8 to 10. Chorus, 1½. Recital, 1 to 2. Biography.
<i>Fourth Year.</i>	Pianoforte, etc., 25 to 30. Chorus, 1½. Recital, 1 to 2. Biography. German or French, 6 to 10.	Pianoforte, etc., 25 to 30. Chorus, 1½. Recital, 1 to 2. Biography. German or French, 6 to 10.	Pianoforte, etc., 25 to 30. Chorus, 1½. Recital, 1 to 2. Biography. Thesis.

*The figures denote the number of hours required each week.

CERTIFICATES.

A certificate will be given for the completion of the second and third years of the full course.

A certificate will be given for the completion of any one study.

Certificates are conferred only upon students who are sufficiently advanced to give instruction in one or more branches of music.

Teachers' Certificates will be given to those who complete the third year in any given department, including Harmony, Theory and History.

WHO MAY ENTER.

Students may enter the School of Music without taking any of the regular courses, and may pursue such a line of work and to such an extent as they may desire. Instruction will be given in all grades, from the lowest upward, and unclassified students *may enter at any time and at any part of the course* for which they may be qualified.

DEGREE OF BACHELOR OF MUSIC.

Candidates for admission to the regular work of the first year, and who are looking to the degree of Bachelor of Music, must be proficient in the common English branches and possess a liberal amount of general culture. They must have had at least from two to three years' previous instruction on the piano or have studied the works given in the preparatory grades, or their equivalent, and be thoroughly acquainted with the rudiments of music. Candidates for advanced standing will be examined on the preceding years of the course, and be assigned to such a position in the course as their qualifications will warrant. Applicants for this degree should be able to read fairly well from the full *Orchestral Score*; to arrange for *String Quartette*, *Full Orchestra*, and *Chorus with Orchestral Accompaniment*; to transcribe from the full score for the *Pianoforte*; be proficient in conducting and accompanying, and be able to transpose at sight pianoforte compositions and accompaniments for songs.

*DEPARTMENTS.

PREPARATORY COURSE OF STUDY FOR THE PIANOFORTE.

FIRST YEAR.

Formation of the Hand and Fingers, Properties of Touch, Explanation of Music, Notation, Rythm, etc., selections from the following works:

Text Books.—†Pianoforte Instructor—(or Preparatory Technique) by J. H. Howe.

*Copyrighted 1885 by J. H. Howe. [All the music given in these courses can be obtained of the University Music Store, Fred W. Rous, Librarian.]

†This Instructor, which is a recent publication of the author, contains the principal elements of pianoforte technique combined with pleasing and attractive illustrations. The Instructor also contains a number of duets for teacher and pupil, thereby making the work interesting as well as instructive. The Instructor will be mailed to any address for \$1.00, and 15 cents postage. Flattering testimonials from prominent artists and teachers have been tendered the author.

Pieces by Oesten, Krug, Mason, Diabelli, Emery, Gurlitt, Grenzebach, Kullak, Enkhausen and Enke.

SECOND YEAR.

Continuation of Formation, Position, Notation, and also Expression.

Selections from the following works: J. H. Howe's System of Technique, Part I. and a portion of Part III.; Köhler, O. 151, Op. 50; Duvernoy's Studies, Op. 120, Bk. 1; Maylath, Op. 163, Bk. 1; Krause, Op. 2, Bk. 1; Lemoine, Op. 37; Loeschhorn, Op. 52, Bk. 1; Dorning, Op. 8; Heller, Op. 47; Couppey, Op. 20.

Sonatinas and Pieces by Hunten, Dussex, Ravina, Kuhlau, Lichner, Pacher, Krause, Leybach, Kölling, Maylath, Reinecke, Lachner, Schumann, and Rietz.

THIRD YEAR.

Selections from the following works: The System of Technique (including the Scales, Arpeggios, etc.) executed in moderate tempo; Loeschhorn, Op. 66, Bks. I. and II.; Czerny's Velocity Studies, Op. 299, Bks. I. and II.; Berens, Op. 88; Czerny's Octave Studies; Heller's Phrasing Studies, Op. 45, Bk. 1; Brilliant Octave Studies, Joseph Löw, Op. 281; Loeschhorn, Op. 165, Trill Studies; Krause, Op. 5, Bk. 1; Carl Mayer, Op. 305; Köhler, Op. 128, Bk. II.

Sonatinas and Compositions by Merkel, Dussex, Durand, Grieg, Mendelssohn, (Easier Songs without Words, and Fantasies, Op. 16,) Haydn, Mozart, Wollenhaupt, Bargiel, Dohler, Field, and Kirchner.

COLLEGIATE COURSE OF STUDY FOR THE PIANOFORTE.

FIRST YEAR.

Selections from the following works: J. H. Howe's System of Technique (complete); Cramer Etudes (the best modern edition); Czerny Etudes, Op. 740, Bks. I. and II.; Op. 834, Bk. I.; Octave Studies; Loeschhorn Etudes, Op. 67, C. Eschmann, Op. 22; Jensen Etudes, Op. 32; Bach's Two- and Three-Voice Inventions.

Solo, Piano and Violin Sonatas of Haydn, Mozart and some of the easier similar works of the more modern composers; easier Sonatas of Beethoven; Songs Without Words, Mendelssohn; Compositions for four hands; smaller works of Raff, Chopin, Beethoven and Rheinberger.

SECOND YEAR.

Selections or equivalents, etc.: Daily Technique; Kullak's Seven Octave Studies Clementi's "Gradus ad Parnassum" (Tausig); Hiller's Rhythmic Studies, Op. 52; Etudes by Bennett; Moscheles, Op. 70; Mayer, Op. 119, Bks. I. and III.; Bach's French and English Suites; Czerny's School of Virtuosity, Op. 865; Sonatas by

Beethoven, Schubert and Scarlatti; Concertos by Mozart; Larger Compositions of Bach, Scarlatti, Mendelssohn and Schumann; Concerted Music; Concert Selections from Mendelssohn, Weber, Raff, Dupont, Rubinstein, Thalberg, Mason St. Sæens, Mills, Parker, Chadwick, Bargiel, Goldschmidt, Heller and Sherwood.

THIRD YEAR.

Selections: The Daily Technique; Grund; Chopin, Op. 25 and Op. 10; Haberbier ("Poesies"), Op. 53; Eschmann, Op. 16; Henselt Etudes.

Bach's "Well-tempered Clavichord," Book I.; Sonatas and Concertos by Mendelssohn, Weber, Beethoven, Hummel and Brahms; Concert Selections by Bach, Chopin, Schubert, Schumann, Brassin, Rubinstein, Saran, Liszt, Moszkowski and Scharwenka.

FOURTH YEAR.

Selections: Daily Technique; Octave Studies; Bach's "Well-tempered Clavichord," Bk. II.; Rubinstein's Concert Etudes. Sonatas, Trios, Quartettes, etc., by Mendelssohn, Beethoven, Hummel, Schumann, Rubinstein and Rheinberger. Concertos and Grand Compositions of Rubinstein, Raff, Chopin, St. Sæens, Brahms, Liszt, Schumann, Mendelssohn, Bach and Handel. Transcriptions by Tausig, Liszt, St. Sæens, Brahms and Brassin.

PREPARATORY COURSE OF STUDY FOR THE ORGAN.

GRADE I.

It is presumed that pupils entering this department have had sufficient instruction either in Pianoforte or Cabinet Organ to enable them to read readily a four-part composition.

Text-Books—*Grade I.*—Whiting's First Six Months on the Pedal Organ; Best's Organ School, Bk. I.; Rink's Organ School, Bk. II.

GRADE II.

Text-Books.—Rink's Organ School, Bk. III.; Buck's Pedal Phrasing Studies; Composition by Smart and Guilment.

GRADE III.

Text-Books.—Rink's Organ School, Book IV.; The Organist, by Southard and Whiting, and works of the best modern authors; Compositions by Guilment, Smart, Wehli, Merkel and others. Instruction in plain choral playing and accompanying congregational singing of chorals or plain hymn tunes.

COLLEGIATE COURSE OF STUDY FOR THE ORGAN.

FIRST YEAR.

Text-books.—Rink's Organ School, Bk. IV. ; Lemmen's Organ School, Bk. II. ; Rink, Bk. V. ; Best's "Arrangements from the Scores of the Great Masters."

Preludes, Fugues and Concert Pieces by Buck, Mendelssohn, Merkel and Guilment. Accompaniments for solo and chorus singing.

SECOND YEAR.

Text-books.—Mendelssohn's Sonatas, Op. 65; Handel's Concertos; Best's "Arrangements," continued; Works of Bach; extempore playing, continued, accompanying, etc.

THIRD YEAR.

Text-books.—Bach's Preludes and Fugues; Merkel's Sonatas; Best's "Arrangements;" Concert Selections by Guilment, St. Sæns, Silas, Best, Whiting and Paine; accompanying, continued.

FOURTH YEAR.

Bach's Trio Sonatas and Passacaglia; Rheinberger's Sonatas; Grand Studies, Preludes, Fugues, Toccatas, Fantasias, Variations and Concert Pieces, by Bach, Handel, Mendelssohn, Hesse, Guilment, Best, Buck, Thiele, Widor, Rheinberger and St. Sæns; accompanying solo, choir, and chorus with orchestra.

Instructions relative to the structure of the organ; also tuning and repairing.

PREPARATORY COURSE OF STUDY FOR THE VOICE.

Instruction in Voice Production, Position of the Mouth, Facial Expression, Quality of Tone. Rules for Breathing, Intonation, Study of Sustained Tones, Crescendo and the Approach of the Scale.

Selections from the following: Winter Sing-Schule, Italian and German Text. Bonaldi Exercises. Easy Songs by Sullivan, Abt. Gemon Volls Songs, Pinswiti, Smart, Smith and Shelly.

Bonaldi Etudes for Contralto.

COLLEGIATE COURSE OF STUDY FOR THE VOICE.

FIRST YEAR.

Vocal Technique and study of the slow Trill; Exercises for the development of the Voice; Sustained Tones on Vowels a, e, i, o, u; Scales and Arpeggios; Study of the Diatonic Scales on the Italian Vowel a; Solfeggios; Practice Preparatory to the Pronunciation, Breathing, etc.; Study of the Trill continued; Studies, Winter continued; songs by Mendelssohn, Schubert, Chopin, Lassen, Jensen, Handel Howe, Nevin, Chadwich, Lynes, Taubert.

SECOND YEAR.

Further Study of Italian Melody; Renewed Study of the Rules for Execution; Continued Study of the Trill; Chromatic Scales and Phrasing; Analysis of English Vowels and Diphthongs; Mode of Treatment in Singing English Text; Studies, Etudes by Viardot Garcia, Louis, Schubert and Concone; Select Italian and English Songs for Soprano, Alto, Tenor and Bass; Studies in Expression and Phrasing; Songs by Mendelssohn, Gounod, Franz, Schubert, and easy Arias by Mozart; also Songs by K. Jerulf, Krug, Meyer, Helmund, Sieber, Kreutzer and Schumann.

THIRD YEAR.

The study of the Aria, Recitative and Dramatic Accent; Etudes in Bravura; Continued Study of the Trill and Phrasing; Studies, Marchesi's Etudes; Studies for Tenor, by Rubini, Viadot, Garcia; Operatic Arias arranged from Handel by Robert Franz; Select Italian, English and German Songs; Songs by Brahms, Franz, Bohm, Schumann and Raff.

FOURTH YEAR.

The Aria continued; Further Study of Recitative Dramatic Singing and Phrasing, to a high degree of finish; Oratorio, Opera, English, German, Italian and French Songs.

To this course will be added from time to time (at the discretion of the teacher), the study of Duets, Trios and part Songs; also, recreation in the form of simple Ballads and Songs, selected according to the ability and progress of the pupils.

The opportunity will be afforded to those desiring to specially prepare themselves for Concert, Oratorio and Opera.

*COURSES OF STUDY FOR STRINGED INSTRUMENTS.**VIOLIN.*

PREPARATORY COURSE.

S. Kayser's Studies, Bks. I., II., III.; Duets by Pleyel; easy pieces by J. Weiss, etc.

Ch. DeBeriot's Methode, Parts I., II., III.; F. David, Bk. II.; Duets by Alard and Jansa; Solos by Hauser, Dancla and DeBeriot.

COLLEGIATE COURSE.

Kreutzer 48 Etudes, Fiorillo 36 Etudes, Rode 24 Caprices.

Concertos by Viotti, Rode, Kreutzer, Spohr, David and DeBeriot; Bach Sonatas, and Solos by Mozart, Beethoven, Mendelssohn, David, Vieuxtemps, Leonard, Prume and others.

Quintettes, quartettes, trios will be formed in this department, of the students of

the respective grades, to meet together at least once a week, or as often as desirable, to give experience in ensemble playing, reading at sight, to cultivate taste, and to elevate to the very highest level of musical attainment. All musical assemblages will be under the personal supervision of the professor in charge.

The course above presented is carefully arranged from the best authors in such a way as to prevent monotony and to cover the greatest possible ground in entire justice to the pupil.

For text-books and full information relative to the study of the Viola, Violoncello, Contra Bass, Guitar, Mandolin, Reed and Brass Instruments, Harmony, Theory, Composition, Sight Reading, Public School Music, and Pianoforte Tuning, see Special Circular.

VIOLA.

A course to be compared to the above for violin will be adhered to, with Firket's Method; Lutgen's Practical Method.

VIOLONCELLO.

Selections—Schroeder's Conservatory Method; Kummer, Op. 57; Heberlin, Op. 5; S. Lee, Progressive Duets, Op. 126; arrangements by Grutzmacher.

CONTRA BASS.

The course will be designed to accomplish this instrument in full, to such an extent as to make the playing enjoyable, and for accomplishment in quartettes, quintettes, orchestra and solo work, Bottesini's Method; Hause Franke's Method.

GUITAR AND MANDOLIN.

Of all the representatives of the stringed instrument family, with the possible exception of the Violin, the Guitar at present stands preëminent and unrivaled as the most fashionable and artistic.

Possessing that mellow, plaintive and sympathetic quality of tone that penetrates the hearts of the refined and untutored alike, it is destined to become in America, as in the land of the "Troubadour," a household favorite.

Although easily learned, it is nevertheless capable of wide possibilities. A good instrument, well directed effort, and a moderate amount of application will, in a short time, produce results eminently satisfactory to the student, besides being an endless source of pleasure, both to himself and those around him.

THE MANDOLIN.

This little instrument, the descendant of the lute of olden times, is rapidly becoming one of the most popular of stringed instruments. Its beautiful shape, silvery tones, and the ease with which it is mastered makes it a general favorite.

Mandolin orchestras are now a recognized feature in musical organizations. These orchestras are liberally patronized by the music-loving public, and are considered quite necessary at all fashionable gatherings.

The instrument is rapidly growing in public favor, and must soon become, if not already so considered, one of the standard musical instruments of this country.

DEPARTMENT OF REED AND BRASS INSTRUMENTS.

THE FLUTE, CLARINET, OBOE AND BASSOON.

Klose's Clarinet School will be used, and special attention will be paid to the development, artistic execution and expression. Duverge's Conservatory Method will be provided for the flute. Hinke's Method for the Oboe will be the Text used.

THE CORNET, SAX-HORN AND FRENCH HORN.

The work in this department will consist of the study of music, and science of manipulating the cornet and all other brass instruments pertaining to military band or orchestra.

The principal school for Cornet and Sax-horn will be the World's Method; a compilation of the seven most celebrated writers for the cornet, namely: Arban, Caussius, Gatti, Guilbau, Forestier, Cloudomier, and Saint Jacome, and is a complete text-book in every element of the art.

Liberal instruction in the art of phrasing and ensemble playing will be given. Students will be separated for military band or orchestral playing, according to proficiency.

HARMONY, COUNTERPOINT, COMPOSITION, HISTORY.

The following is an outline of the year's work in Harmony: The triads and their inversions; chords of the seventh and their inversions; chords of the ninth, eleventh and thirteenth; modulation; suspensions; organ point; appoggiaturas; passing notes and passing chords; simple harmonic accompaniment; extension of harmonic accompaniment; formation of melody and accompanying parts; the various part movements; cadences, etc.; and chants. Students are recommended not to take up this study until they enter the first year of the College Course of the School.

The work in counterpoint, consisting of simple and double counterpoint, fugue, and double fugue, form and composition, extend through the third year.

[When students enter a class in Harmony, they will be expected to continue on to the end of the term; and nothing short of sickness will figure as an excuse.]

Text-Books.—Stephen A. Emery's Elements of Harmony (with Supplement); J. C. D. Parker's translation of Richter's Counterpoint, Arthur Foote's translation of Richter's Canon and Fugue; Gage and Blaserna on Acoustics; Taylor and Tyndall

on Sound; How to Understand Music, by W. S. B. Matthews; History of the Pianoforte, by J. C. Filmore; Grove's Encyclopædia of Music and Musicians, and many other works of sterling authority.

NORMAL OR SIGHT READING.

This class will study music from the first rudiments, beginning with forms of notation, rythm, etc., and continuing progressively until the pupil is prepared and fitted to enter the Chorus. A book will be used in connection with the blackboard exercise; duets, trios, and easy four-part songs will be rehearsed during each term.

ART OF TEACHING MUSIC IN THE PUBLIC SCHOOLS.

Music should be taught upon true educational principles, so that the skill of teachers in schools, public and private, may be made available in this direction. No one can teach what he does not know. Yet thousands are teaching who cannot be called experts. If there was a sufficient number of persons who understood the best methods of teaching in all departments of knowledge, it might be well to have all reading classes taught by elocutionists, and all drawing classes by artists, and so on; but this is not possible. Why should music be done away with in the public schools because fine musicians cannot be engaged to teach it? If one understands teaching he or she can apply its principles to music, as well as other branches, and will succeed much better than a fine musician who has no teaching ability. Any teacher in the public schools, who can sing the major scale correctly, can hope to teach music successfully to his or her classes. Within a few years it has been practically demonstrated that "fifteen or twenty minutes each day" judiciously devoted to music in the schools will enable the children to acquire, during school life, the ability to read music intelligently at sight.

The Normal system so successfully taught by H. E. Holt in the Boston schools, and in various parts of the United States; and the Time Language as an addition to the French Sol-fa system, are taught in this department.

Members of the class will have permission to visit the public schools and note the progress of this system in classes from the lowest to the highest grades.

ART OF PIANOFORTE TUNING.

Arrangements have been made whereby those desiring to obtain the knowledge and practice of tuning and repairing pianofortes, can be furnished with an instructor for one lesson per week. There is no reason why a person of average musical ability should not be able to keep his pianoforte in tune. Ladies, as well as gentlemen, will be admitted to this department. A general idea of the structure of the organ also will be given. Terms will be found on page 21.

THE CHORUS.

This department presents the study of Vocal Music, both as an art and a science. The object is to enable the student to read difficult music easily at sight, and so to cultivate his voice and his ear that he may not only enjoy the delights of music himself, but also render it a source of delight to others. Works of sterling character, oratorios and cantatas, will be rehearsed during the year, together with ensemble rehearsals with the orchestra. These exercises will occur once a week throughout the course. This department will be in charge of the Dean.

Seniors and Juniors of the College of Liberal Arts, who are taking full work, (and are not members of the Literature and Art Course) and those who take only stringed Instruments, Violin, Guitar, etc., are allowed optional attendance.

VOCAL AND INSTRUMENTAL CLUBS.

1. The University Glee Club, composed of male voices, meets twice a week for the practice of glees, part-songs, and college quartettes. Persons of musical merit become members by invitation of the Professor of the Vocal Department or Dean.

2. The DePauw and Mozart Male Quartettes meet for rehearsal as agreed upon by members of these organizations.

3. The Lorelei Club, composed of female voices, meets once a week for the practice of trios, quartettes, and portions of operas and cantatas. Students of the School are personally invited to become members by the Professor of the Vocal Department.

4. The Schubert and Brahms Female Quartettes will rehearse at intervals, suggested by the Asso. Professor of Vocal Culture.

5. The Cecilia Quintette Club (Ladies' Club), a combination of the most proficient instrumental students of the school (and also members of the Orchestra), prepare themselves to give classical and popular programmes to the School, and also in the surrounding towns and cities when desired. Members are appointed by the Leader of Orchestra.

THE DE PAUW SYMPHONY ORCHESTRA.

The rehearsals of the School of Music Orchestra will be conducted by the Dean, the string rehearsals being directed by the Professor in charge of the Department of String Instruments. Works of the old masters, and of the modern writers, will be taken up. Overtures, the easier symphonies, fantasies, suites, marches, serenades, accompaniments for pianoforte concertos, vocal, violin and other solo instruments, and accompaniments for grand choruses, will comprise some of the work to be executed by this department.

Trips to adjoining towns are taken from time to time for the purpose of giving concerts, and these excursions are greatly enjoyed by the members.

GENERAL RECITALS.

Once in two weeks, or once a week, should it be necessary, the members of the School will meet in their assembly room, and, in turn, will execute such pieces as may be selected by their respective instructors. These performances shall be subject to criticism both by the students and the instructors. Once a term there will be a special recital, at which invited guests will be present. The object is to stir the student to activity, to create a laudable spirit of emulation, and to beget confidence and intrepidity in the presence of the public. Members of the Faculty will give one or more recitals during the school year, at which the students will have free entrance. For the last six seasons, over three hundred concerts and recitals have been given by the School of Music, with some assistance.

ARTIST RECITALS.

Twice each term an artist, or artists, of national reputation, will be engaged to give a recital of the masterpieces of musical thought and feeling. Students will be assessed one dollar each term, which will entitle them to a ticket of admission to these recitals and the privilege of selecting a reserved seat at Music Hall before the chart of the hall is presented to the general public.

MUSICAL HISTORY.

The design of the work in Musical History is to trace the development of the Science and Art of Music from its earliest historical beginnings until the present time, to the end that the knowledge of the student may be added to, the interest increased, and the ambition and enthusiasm stimulated.

This study is carried through two years, and may be extended further by such students as desire it. The first year's work is required, and embraces the entire outline of the subject, as to the progress of the musical idea, and the leading forms, whether vocal, instrumental, or both combined, under which it has expressed itself. Due attention is here given to musical instruments and notation.

The second year is directed rather toward the special consideration of characteristic composers and their productions.

The work in this department is carried forward by Lectures before the classes, Readings and Researches in the library, Papers on assigned topics presented by the pupils and discussed, and Illustrative Selections from standard composers of various times and schools.

The attention of the student is, from time to time, directed to the Standard and Current Literature of this chosen field of study.

This class will meet once a week.

COLLATERAL ADVANTAGES.

The free advantages will be as follows: The Faculty Concerts, given by the

teachers; Pianoforte, Organ, Voice and Violin Recitals; Lectures upon Musical Subjects; Pupils' Recitals; the Term Concerts (given by the more advanced pupils near the close of each term); Musical History; the Sabbath Afternoon Lectures of the University; Church Societies of various denominations; Church Choir Practice; Library of the College of Liberal Arts (small fee), and School of Music Library.

TUITION AND OTHER EXPENSES.

For tuition see Tabulated View of Expenses.

The school-year of the School of Music is divided into three terms; the first term of thirteen weeks, the second and third of eleven weeks each.

LITERATURE AND ART.

Students in this department, who are members of the College of Liberal Arts, and are candidates for the degree of Bachelor of Literature, will be charged, in addition to the terms given below, the Sight Singing or Chorus fee of \$1.00; and have free entrance to Lecture and Recitals (excepting Artist recitals), and are credited for the same. New students will not be eligible to the degree of Bachelor of Literature after 1890-91.

FULL COURSE.

Students who devote their entire time to the study of Music, in accordance with the foregoing course of study, whether candidates for the degree of Bachelor of Music or not, will be charged in addition to the terms named, the Harmony Counterpoint-fee of \$8.00; Fugue and Composition fee, \$10.00, and Graduating fee of \$5.00.

Students under this head pay no matriculation fee to the University, and have free of charge Chorus, Recitals (except Artists' Recitals), Lectures, Theory of Sound and Biography.

SPECIAL CHARGES.

The following special charges are made to students, regular or otherwise :

Sight Singing, once a week, per term	\$2 00
Chorus (Initiation fee)	1 00
Harmony (class of six)	8 00
Theory (class of eight or more)	5 00
Counterpoint (class of four)	10 00
Fugue and Composition (class of four)	12 00
Practice on Pianoforte or Organ, six hours per week, per term	2 00
Pedal Organ practice, including blowing fee, six hours per week, per term	5 00
Rent of Orchestral Instruments, per term	\$2 00 to 3 00
Musical History, per term.	1 00
Art of Pianoforte Tuning (private lessons of one hour)	1 50
French.	4 25
German	4 25
Certificate	4 25
Teacher's Certificate (for completion of third year with Harmony, Theory and History)	3 00
Diploma (for completion Full Course)	5 00

TUITION FOR THE CLASSES OF THE DEAN.

Individual (one-half hour) lessons, per term of 11 weeks	\$30 00
Classes formed by pupils—Class of two (one-hour lesson)	30 00
Classes formed by pupils—Class of three (one-hour lesson)	25 00

Two lessons per week are given. For one lesson per week, the charge will be \$20.00 per term. Students entering these classes have free admission to the Chorus Class. Students entering the classes of the Dean will take instruction in Technique of Assistant Professor or Instructors, once per week; charges \$11.00, \$10.00, \$9.00, \$8.00, according to the terms of the Professor or Instructor in charge.

PROFESSORS OF VOCAL CULTURE.

Individual (one-half hour) lessons, per term of 13 weeks	\$25 00
Class of three, per term of 13 weeks	20 00
Individual lessons, per term of 11 weeks	21 00
Class of three, per term of 11 weeks	16 00

FIRST YEAR.

Allen, Alice.	Davis, Ona.	McCoy, Hattie.
Anderson, Mamie.	Gloyd, Carrie E.	Miller, Kathleen B.
Birch, Helen.	Grubb, Myrtle A.	Moore, Bertha O.
Bridges, Sallie.	Hayden, Jennie E.	O'Dell, Helen C.
Bryson, Mary.	Hanna, Nellie G.	Ogden, Della.
Burk, Grace M.	Horner, Francis O.	Pettitt, Mary Heffron.
Chalfant, Jennie.	Jordan, Stella.	Price, Libbie.
Clagett, Mattie.	Krug, Vena.	Rutledge, Mildred.
Cowgill, Jessie F.	Larmer, Cassie R.	Webb, Olive.
Cowperthwait, Anne.	Marsh, Laura.	Waite, Josie.

PREPARATORY.

THIRD GRADE.

Adams, Hettie.	Hirt, Sallie.	Owens, Ora.
Allee, Florence.	Hollett, Flora D.	Perce, Elsie G.
Allen, Mintie.	Hoover, Mary L.	Perkins, Stella B.
Armitage, Pearl Elnor.	Huestis, Maude A.	Picker, Cora L.
Bartlett, Ota I.	Jones, Orilla C.	Reavill, Dora.
Bickford, Ida M.	Jordan, Flora.	Records, Maude.
Bruner, Myrtle M.	Kirkpatrick, Alice.	Reid, Jessie Belle.
Buck, Addie M.	Lyons, Leona M.	Ross, Laura M.
Clearwaters, Nellie.	Mahony, Belle.	Ross, Myrtle K.
Cofer, Florence.	McHenry, Belle.	Stafford, Laura H.
Darnell, Cora.	Miller, Mary Ethel.	Terry, Kate.
Fletcher, Nellie.	Neff, Laura.	Thompson, Florence.
Green, Minnie R.	Nutt, Marie.	Ward, Hattie M.
Gilmore, Margaret.	O'Haver, Mary C.	Williams, Mamie Jay.
Harper, Gertrude.	Olmstead, J. Frank.	Woodmansee, Hattie.
Hawkins, Francis.		

SECOND GRADE.

Ball, Pearl.	David, Janie.	Ridpath, Myrtle.
Banning, Lillie.	Davis, Lena W.	Rose, Bessie.
Barber, George.	Ewing, Gertrude.	Rous, Frederic W.
Bever, Elsie.	Fairchild, Effie.	Shepard, Katie W.
Bogard, Sadie.	Fraley, Lura.	Sluss, May.
Bowen, Minnie Estella.	Frazee, Alice.	Smith, Addie.
Bowman, Annie L.	Freeman, Laura E.	Sparks, Hattie.
Breeden, Emma.	Harris, Blanche.	Sparks, Will M.
Collison, Lillie.	Hetherington, Emma.	Thayer, Jennie.
Collison, Lula.	Justice, Nannie.	Tribby, Etta.
Cooper, Fannie L.	Libey, Grace.	Triplett, Minnie.
Corey, Elsa Pearl.	Lueteker, Hattie.	Vannatta, Laura O.
Crocker, Anna.	McClellan, Mattie A.	Welch, Ida.
Curless, Lillie.	Paris, Inez, I.	Yount, Mary.
Curtiss, Mary E.		

FIRST GRADE.

Arnold, Edna.	Huestis, Mabel.	Row, Lute E.
Barber, Mary.	Lindley, Mary C.	Rynearson, Edward.
Bridges, Hattie.	Manker, Jessie Bell.	Schutt, Asa E.
Cheek, Zella Ogden.	Matson, Nellie.	Seigler, Clyde.
Dixon, Charles E.	Maxwell, Harry L.	Tribby, Nellie.
Ellis, Ida	McDonald, Al Metta.	Wharton, Ida.
Fouke, Gregory.	Preston, Jessie S.	Windsor, Mary.
Gifford, Mamie.		

VOICE.

SECOND YEAR.

Jones, Orilla C.	Minor, Charles W.	Ogden, Della.
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FIRST YEAR.

Adams, Hettie.	Gloyd, Carrie E.	Paris, Inez I.
Armitage, Pearl Elnor.	Grubb, Myrtle A.	Paterson, Margaret J.
Beck, Phoebe L.	Hays, Ollie B.	Price, Libbie.
Blake, Pauline R.	Hollett, Flora D.	Reid, Jessie Bell.
Chalfant, Jennie.	Jordan, Stella.	Rous, Frederic W.
Claggett, Mattie.	Maxwell, Harry L.	Stafford, Laura H.
Cowgill, Jessie G.	Miller, Harry L.	Stucky, Louise.
Davis, Lena W.	Moore, Carrie Lee.	Weaver, Vernie.
Dixon, Charles E.	Nelson, Eliza Jean.	Wilhite, Mary E.
Dixon, Charles H.	Nutt, Marie.	Woodcock, Nellie M.
Eads, Laura L.	O'Dell, Helen C.	

PREPARATORY.

Breeden, Emma.	Hardisty, J. P.	Seaman, W. G.
Cofer, Florence.	Harris, Blanche.	Shank, Will.
Crocker, Anna.	Larmer, Cassie R.	Shephard, Kate.
David, Janie.	Lyons, Leona M.	Stutsman, Jesse.
Deitz, Maud.	Manker, Jessie Bell.	Thayer, Jennie.
Ellis, Permelia C.	May, Curtiss.	Thompson, Florence.
Enyart, Alice.	McClellan, Mattie A.	Weisner, H. F.
Frazee, Alice.	Miller, Edna.	Wilson, M. Janet.
Freeman, Laura E.	Roberts, Alta M.	Wise, Will.

VIOLIN.

Arthur, Edward.	Meharry, Jennie.	Ross, Myrtle K.
Bell, Sanford.	Minor, John.	Seigler, Bernice.
Blake, Ava Printice.	Moore, Carrie Lee.	Steffin, Joseph.
Brown, E. F.	O'Haver, Mary C.	Thayer, Effie E.
Luteke, Charles.	Peck, Ella C.	Watson, Laura I.
Marquis, Mannie.	Roberts, Alta M.	Waugh, Maude Pearl.

GUITAR.

Adams, Hettie.	O'Haver, J. F.	Small, Estella.
Burr, Kenneth M.	Olmstead, J. Frank.	Steffin, Mrs. Joseph.
David, Janie.	Picker, Cora L.	Waugh, Maude Pearl.
Foster, E. Bonnie.	Price, Libbie.	

VIOLA.

Cröse, Edith.	Paris, Inez I.
Stanley, Olive M.	—————

VIOLONCELLO.

Dahl, Alma.	—————	Grooms, T. C.
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DOUBLE BASS.

Armitage, Pearl Elnor.	Mason, Elmer.
Hoover, Claude.	Moore, Bertha O.

MANDOLIN.

Grimm, W. S.	Watson, Laura I.	Weise, Chas. V.
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CLARINET.

Allen, Joseph.	Marquis, Mannie.
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CORNET.

Compton, D. K.	Dunning, Clyde.
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HORN.

Blackford, George.	Graham, P. B.
Elliott, P. B.	Mathias, Lee.

BASSOON,

Allen, Walter.	Graham, Harry.
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FLUTE.

Allen, Charles B.	Hiss, W. H.
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OBOE.

Sparks, Will S.

Taylor, Tucker W.

BANJO.

DRUMS.

Bryson, Mary.

Paris, L.

ENSEMBLE.

Crose, Edith.

Harvey, Annie N.

Smith, Maybird.

Fox, Jesse Y.

Marshall, Zella Lesa.

Watson, Laura.

Gloyd, Carrie E.

Mathias, Flora.

Weaver, Vernie E.

HARMONY.

Allen, Alice.

Harper, Gertrude.

Moore, Bertha O.

Anderson, Mamie.

Harris, Blanche.

*O'Dell, Helen C.

Armitage, Pearl Elnor.

*Harvey, Annie N.

O'Haver, Mary C.

Ball, Pearl.

Horner, Francis O.

*Olmstead, J. Frank.

Bogard, Sadie.

*Jordan, Stella.

Pettit, Mary Heffron.

Buck, Addie M.

Kirkpatrick, Alice.

Ross, Laura M.

Clagett, Mattie.

Krug, Vena.

Ross, Myrtle K.

Coffey, Emma J.

Larmer, Cassie R.

*Rutledge, Mildred.

*Cowperthwait, Anne

Lyons, Leona M.

Thayer, Jennie.

Cowgill, Jessie G.

Marsh, Laura.

Vaugh, Maude Pearl.

Darnall, Cora T.

*Marshall, Zella Lesa.

*Weaver, Vernie E.

Davis, Onna.

McDonald, Al Metta.

Webb, Olive.

*Fox, Jessie Y.

McHenry, Belle.

*Wilder, Myrtle.

Freeman, Laura E.

Miller, Mary Ethel.

Williams, Mamie J.

Gloyd, Carrie E.

*Minor, Charles W.

COUNTERPOINT.

Mathias, Flora.

Neff, Byrde J.

Southard, Julia B.

TUNING.

Creek, Raymond.

*Course in Harmony completed.

FUGUE.

Southard, Julia B.

Stanley, Olive M.

COMPOSITION.

Southard, Julia B.

SUMMARY.

Pianoforte	167
Voice	60
Violin	18
Guitar	11
Viola	4
Violoncello	3
Double Bass	4
Mandolin	3
Clarinet	2
Cornet	2
Horn	4
Bassoon	2
Flute	2
Oboe	2
Banjo	1
Drums	1
Ensemble	9
Harmony	44
Counterpoint	3
Fugue	2
Composition	1
Tuning	1
Total	346
Chorus	225
Orchestra	52
Sight Singing	25
History	42
Literature and Art	27
Net total, not including Chorus, Sight Singing, Orchestra or History, nor those counted more than once	227

*Course in Harmony completed.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

SCOTLAND

IN TWO VOLUMES

LECTURES—1890-91.

1. SUNDAY AFTERNOON.

- President John.**
September 21, 1890, College Ethics.
- Professor Martin.**
October 5, 1890, Reasons for My Being a Christian.
- Professor Bassett.**
October 26, 1890, Patience.
- Dean Howe.**
November 2, 1890, Sacred Concert.
- Professor Weaver.**
November 16, 1890, The Admission of Women to the General Conference.
- Professor Mansfield.**
November 23, 1890, Goethe's Faust.
- Professor Poucher.**
December 7, 1890, The Beneficent Spirit in Education.
- Professor Curtiss.**
November 9, 1890, The Irish-English Question from a Christian American View.
- Professor Swahlen.**
January 11, 1891, What Think Ye of Christ?
- Dean Gobin.**
January 18, 1891, Pioneer Laymen.
- Professor Manning.**
January 25, 1891, Conscience.
- Professor Bronson.**
February 22, 1891, A Life.
- Dean Mason.**
December 21, 1890, Greater Victorian Novelists.
- Professor Beals.**
February 8, 1891, Is the Bible What It Claims to be?
- Rev. H. P. Cory.**
October 12, 1890, Purity of Character.
- Mrs. Flora T. Laughlin.**
October 19, 1890, Shakespeare's Theology.
- Rev. W. A. Spencer.**
December 14, 1890, The Coming Great Revival in Methodism
- Rev. C. C. Edwards.**
February 15, 1891, (Semester Lecture) Is Life Worth Living?
- Rev. J. M. Foster.**
March 8, 1891, Jesus, the King of Nations.
- Rev. T. I. Coultas.**
March 15, 1891, Danger, Decision, Destiny.
- Rev. S. B. Town.**
April 5, 1891, A Dangerous Discount.
- Rev. A. Hurlstone.**
April 19, 1891, Christ, as a Political Economist.

2. DEPAUW UNIVERSITY LECTURE COURSE.

- Prof. W. M. R. French.**
November 14, 1890, Conventional Art.
- Schubert Quartette.**
December 4, 1890, Concert.
- Leland T. Powers.**
January 10, 1891, Elocutionary Entertainment.
- Sergius Stepniak.**
February 12, 1891, The Russian Revolution.
- Prof. J. C. Ridpath.**
March 6, 1891, The True Evolution.
- Rev. Robert Nourse.**
April 3, 1891, John and Jonathau.

3. SCHOOL OF THEOLOGY.

- Dr. J. M. Buckley.**
 February 17, 1891, Reflex Influence of People on Pastor.
 February 18, 1891, Natural and Supernatural in Pulpit Preparation.
 February 18, 1891, Cranks; or How Not to Go Mad.
 February 19, 1891, Different Methods of Public Speaking Compared.
 February 20, 1891, Common Sense Elocution.
- Dr. J. W. Mendenhall.**
 March 26, 1891, Some Characteristics of the "Higher Criticism."
 March 27, 1891, The Three Biblical Problems.

4. OTHER OCCASIONS.

- October 10, 1890.—Abraham Lincoln, by Jesse W. Weik, A. M.
 October 23, 1890.—American Archaeological Institute, by Prof. C. E. Bennett.
 October 27, 1890.—Shakespeare, by Denton J. Snider.
 October 29, 1890.—The Novel, by Denton J. Snider.
 November 7, 1890.—Andersonville Prison, by Rev. J. H. Wilson.
 January 20, 1891.—Modern Novels, by Prof. David Swing.
 March 10, 1891.—Educational Changes, by President Eliot.
 March 20, 1891.—Mammoth Cave, by Dr. H. C. Hovey.
 April 27, 1891.—Semi-Centennial Reception to Dr. John Clark Ridpath.

5. SCHOOL OF MUSIC.

- September 24, 1890.—Opening Concert, by Faculty.
 October 8, 1890.—Artist's Recital—Birdie Blye, Alma Dahl.
 November 8, 1890.—Reception Recital, in honor of Mrs. W. C. and Mrs. N. T. DePauw.
 December 17, 1890.—Gaul's "Holy City."
 February 9, 1891.—Recital, by Julia B. Southard.
 February 25, 1891.—Concert Recital.
 March 10, 1891.—Artist's Recital, Constantin Sternburg.
 March 10, 1891.—Concert, in honor of President Eliot.
 March 24, 1891.—Term Concert—Fair Ellen, by Bruch.
 Remember now thy Creator, Howe.
 April 6, 1891.—Recital, by Flora Mathias.
 April 10, 1891.—Athletic Concert.
 April 20, 1891.—Recital, by Estella Leonard.
 April 22, 1891.—Artist's Recital, by Madame Fannie Bloomfield.
 May 20, 1891.—Artist's Recital—Lotus Quartette.
 May 29, 1891.—DePauw Quartette.

6. COMMENCEMENT EXERCISES, 1891.

GENERAL PROGRAMME.

- May 19.—Address before the S. L. Bowman Theological Lyceum,
 by Rev. Earl Cranston, D. D., Cincinnati, O.
 May 20.—Annual address before School of Theology, by Rev. C. P. Masden, D. D., St. Louis, Mo.
 May 22.—Commencement of the School of Military Science.
 June 3.—Term Recital of the School of Music. (First Division.)
 June 5.—Term Recital of the School of Music. (Second Division.)
 June 6.—Commencement of the Preparatory School.
 June 7.—Baccalaureate Sermon, by President John P. D. John, D. D.
 Annual Lecture, by Rev. James H. Potts, D. D., Detroit, Mich.
 Anniversary of the Indiana Methodist Historical Society.
 Brief Addresses.
 June 8.—Meeting of the Joint Board of Trustees and Visitors.
 Commencement of the School of Law.
 Address by Henry Wade Rogers, LL. D., President North-western University,
 Evanston, Ill.
 Reunion and Literary Exercises of the Class of '71.
 Seventh Annual Festival of the School of Music. Messiah.
 June 9.—Commencement of the School of Music.
 Address by Prof. Belle A. Mansfield, A. M.
 University Address, by Bishop John F. Hurst, D. D., LL. D.
 June 10.—Address before the Phi Beta Kappa Society, by Hon. Stewart L. Woodford, New York.
 Reunion of the Society of the Alumni.
 Oration, by Rev. Henry A. Buchtel, D. D., Indianapolis.
 June 11.—University Commencement Day.
 Address before Senior Class of Asbury College of Liberal Arts, by Hon. Wm. Dud-
 ley Foulke, Richmond.



